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for the prevailingly literary character of the commentary. The latter, under such captions as, 'Inhalt,' 'Grundgedanke,' 'Form,' 'Quelle,' 'Litterarhistorisches,' reveals in the editor a keen literary perception, a fine sense of proportion, and the sure touch of a man whose expression is dictated by the successful experience of his own classroom. Marginal notes serve the double purpose of indicating, at a glance, the arrangement of subject-matter, and of furnishing convenient topics for oral or written discussion on the part of pupils, as a test of the thoroughness of their work. Illustrative quotations of similar poems by Goethe and others, expressive of the same or kindred moods, is an admirable feature of the editor's comments upon Nos. 6, 10 and 12. The literary notes are well calculated to stimulate, in the real student, a desire for a thorough and comprehensive study of German literature.

Chronological arrangement of the material, accurate indication of the chief sources, and immediate occasion of each work, careful analyses and summaries of omitted portions of the poems presented, brief but sufficient consideration of the metrical form of the lyric and epic numbers, Dr. Bernhardt's own suggestive criticisms, with his quotation of the characteristic utterances of English and American critics like Carlyle, Taylor, Boyesen, Lewes, and Emerson, and the 'Einleitung,' including a clear and succinct account of Goethe's 'Leben und Werke,' are among the many excellencies of the book that render it a worthy companion of the very best editorial work yet done in America in the field of modern languages.

Earnest teachers will cordially welcome this unique contribution to the means of effectively studying Goethe in our schools and colleges. May its success encourage the author to put us under further obligation to him by a similar presentation of other-classical German writers! As it is primarily intended for the use of really advanced students of German, it seems to me desirable that a host of simple word-translations, easily supplied by any good dictionary, should be omitted in a second edition from the notes at the end of the volume.

The following slight errors have been noted: p. 15, 1, read, 'Kniee' for 'Knieen'; p. 16, 2,

omit 'the'; p. 30, 5, read 'sensuous' for 'sensual'; p. 35, 26, read, 'from time immemorial'; p. 43, 2, read 'was erected' for 'has been erected'; p. 46, 1, read 'no sooner said than done'; p. 60, 24, fails to show Goethe's error in deriving the name of the carriage from the (supposed) place of its manufacture, rather than from the appearance of Emperor Joseph I. in such a vehicle at the siege of Landau, 1702 (Düntzer); p. 73, 33, read 'by time' for 'by the time'; p. 94, 1, read 'tragedy' for 'dragedy'; 132, 3, read 'replaced' for 'substituted'; p. 151, 27, read 'eradicate' or 'extinguish' instead of 'abrogate'; p. 185, 11, read 'should' for 'would'; In the text, p. 140, 5, read *solltest* for *salltest*.

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MIDDLE ENGLISH LITERATURE.

Pearl: an English Poem of the Fourteenth Century. Edited with a Modern Rendering by ISRAEL GOLLANCZ, M. A., of Christ's College, Cambridge. London: David Nutt, 1891. 8vo, pp. lii, 142.

Mr. Gollancz agrees with previous critics in regarding the poems found in the Cotton MS. Nero. A. x.,—"Pearl," "Cleanness," "Patience," and "Gawain and the Green Knight"—as the works of one author. He proposes to determine an approximate date for "Gawain" (and so relatively for the other poems of the group) in a new way. The editor believes that the incident after Gawain's return, of Arthur's commanding all the knights to wear a green girdle, has reference to the establishment of the Order of the Garter. The only external evidence adduced in support of this opinion is that a later hand has written at the end of the MS. of the poem the motto of the Order; and that in a ballad (see 'Percy Ballads') founded on this poem, the incident is given as the origin of the Order of the Bath,—the writer being "aware of its original application, but wishing to make his ballad topical." Another bit of evidence to support this view which Mr. Gollancz does not advance, is that in the episodes in Chrétien's "Perceval" upon which Gawain is founded, there is no incident of this nature: it seems to

be used for the first time by the author of "Gawain."

The Order of the Garter was established about 1345, and as a "number of Gawain romances appeared in the sixties and seventies of the century," the date of composition of "Gawain and the Green Knight" is placed about 1360.

The editor thinks, with other critics, that the author passed from the composition of "Gawain" to that of "Pearl," or *vice versa*. Miss M. Carey Thomas, in her dissertation, "Sir Gawayne and the Green Knight" (Zurich, 1883), maintains that "Pearl" preceded the other poems of the group; because, considering "Cleanness" and "Patience" later, she finds a closer relation between "Gawain" and "Cleanness" than between "Pearl" and "Cleanness." This view is based principally on the similarity in the description of the feasts in "Gawain," ll. 114-120, and in "Cleanness," ll. 91-123 and 1397-1406; and on the moral teaching of the two poems being the same.

These points of resemblance do not seem to me to indicate so near a relation as that which exists between "Pearl" and "Cleanness." Direct reminiscences of "Pearl" are found in "Cleanness," ll. 554-6, 1068, 1116-1128, 1132; and in ll. 1467-1472 a number of precious stones are named in almost the same order as in the description of the city in "Pearl," ll. 998-1015; besides, many parallels in single lines occur. Stronger evidence to my mind than this even for the later production of "Pearl," is its maturity of thought. The spirit of the poem shows that it is the song of a man who has passed through great sorrow, having now reached the height of a noble Christian resignation. In "Gawain" he was apparently just entering upon his ordeal. Placing "Gawain" first in the order of composition, then since "Pearl" is more nearly allied to "Cleanness" than to "Gawain," a number of years intervene before it was written; "Cleanness" and "Patience" follow in quicker succession.

Miss Thomas's arguments for supposing that 'Piers the Plowman' exerted some influence on "Cleanness" deserve more serious consideration than Mr. Gollancz accords them. If

the author had read, as Miss Thomas conjectures, the second edition of 'Piers the Plowman' before writing "Cleanness," the date of the production of "Cleanness" would be about 1380. Mr. Gollancz believes (see *Academy*, Aug. 8, 1891) "Pearl" was composed under the influence of Chaucer's translation of the 'Romaunt of the Rose.' If so, its date is about 1375.

There is another poem which Trautmann (*Anglia* v., Anzeiger, p. 21 ff.) considers a work of the author of "Pearl:" this is the legend of St. Erkenwald, published in Horstmann's 'Altenglische Legenden' (Neue Folge), p. 265 ff. Mr. Gollancz misses in this poem the 'peculiar strength of the author of 'Gawain;'' but, as pointed out by Trautmann, in vocabulary, diction, and versification it is similar to the poems of the group. A mannerism of the author of "Pearl" is seen in postponing the preposition (cf. ll. 17, 141, 206, and somewhat less characteristic cases in ll. 125, 288, 328, 330). The story is told in concise, direct terms, without useless amplification, and it is especially remarkable for its effective use of the specific in description (cf. ll. 55, 70-71, 140). These qualities, generally so rare in Middle-English yet so striking in "Gawain," lend probability to Trautmann's theory. No more immediate relationship can be detected, however; and if "St. Erkenwald" is by the author of "Pearl," the absence of subjective elements indicates that it belongs to the author's early period—possibly between "Gawain" and "Pearl."

The editor joins the rest of the world in rejecting the theory that Huchown, mentioned by Andrew of Wynton, was the author of "Pearl." Huchown is almost certainly the author of the "Pystel of Susan" and of "Morte Arthure," and while several of the peculiar words and parallel expressions which Trautmann cites (*Anglia* i., p. 131 f.) to connect "Susan" and "Morte Arthure," are also found in the poems of the group,—and many others might be given,—still such is the real difference in style, versification, and vocabulary that the two sets of poems cannot have been written by the same author. An intimate relation exists, however, between these poems.

A new and interesting, but, unfortunately,

slenderly supported theory of authorship is advanced by Mr. Gollancz: he conjectures that the "philosophical Strode," to whom, with Gower, Chaucer dedicates "Troilus and Cressida," may have written "Pearl." Ralf Strode is mentioned among the worthies of Merton College as a poet: "*Radulphus Strode, nobilis poeta fuit et versificavit librum elegiacum vocatum Phantasma Radulphi.*" Ralf Strode was fellow as late as 1361, which accords well with the supposed date of the poems. The editor finds significance in Chaucer's having, in roguery, dedicated a poem which he must have recognized as free in tone, to the author of so chaste a work as "Pearl." The weight of testimony for Strode's authorship is not exaggerated by Mr. Gollancz: the theory so far is only a possible solution of a knotty problem.

The editor has studied the MS. of "Pearl" carefully, and gives a more accurate text than that of the previous edition. This edition "aims at gaining readers outside the limited circle of specialists;" but the requirements of specialists have been kept in view in preparing the work. The "Modern Rendering" is very free: the editor "attempts to do justice to the spirit of the original," which amounts in some cases to taking, what seem to me, unwarranted liberties with the text (cf., for example, 3. 11-12; 52. 1-2).

The notes explain satisfactorily many difficult passages of the poem, although some of doubtful meaning are yet to be cleared up. *To clantly clos in golde so clere* (1. 2) is rendered: "so deftly set in gold so pure;" yet the note explains: "'too cleanly enclosed' (i. e. for earthly existence)," and adds that the augmentative use of *to* is anomalous. At 52. 3, however, *to* must again be rendered 'so.' Moreover, a comparison of "Morte Arthure," l. 1109 or 1133 will show that *cleanly* has at this period (and retains still) the special meaning 'entirely'—in this passage possibly 'neatly,' or, as the editor himself well renders it, 'deftly'—but not 'cleanly' = 'purely.'

Strothe, in the line (10. 7), *Quen strothe men slepe*, is not satisfactorily explained by O. N. *stráð*, 'men sleeping beneath their thatches,' nor by O. N. *stroðinn* (cf. *Academy*, July 11, 1891, p. 36), 'when mortals sleep in one

another's embraces.' It is likewise difficult in this passage to connect *strothe* with A. S. *strúðan*, as Dr. Morris (*Academy*, June 27, 1891) suggests.

A happy emendation by Mr. Gollancz (*Academy*, July 11) is that of l. 12. 8: *By-twene myrthez by merez made*, to *By-twene merez by Myrthè made*, in which *Myrthè* is 'Sir Mirth' (*Déduis*) of the 'Romaunt of the Rose.' A reference to Prof. Zupitza's explanation of *bydene* ('Guy of Warwick,' l. 2408) would have been appropriate in a note (17. 4) on that word.

As possibly throwing light upon the difficult word, *werle* (18.5), I suggest a comparison with *herle*, "Gawain," l. 190: *Ay a herle of ðe here, an oðer of golde*, referring both to M.E. *hwirlen*.

Mr. Gollancz offers an ingenious and, to my mind, probable explanation—although Dr. Morris (*Academy*, June 27) finds it unconvincing—of the obscure word *westernays* (26.7), by connecting it with O. F. *bestorneis*, 'turned awry.' The explanation would be strengthened by citing a similar partial translation of a French word in "Cleanness," l. 1044: *apple-garnade*, which is, of course, 'pomegranate.'

Mr. Gollancz and the Bradley-Stratmann Dictionary (s. v. *endoren*) are surely wrong in assigning to *endore* (31.8) the meaning 'adored': *my dere endorde* clearly means 'my dear bright-shining-one.' Prof. James A. Harrison has a note on *endorrede* in MOD. LANG. NOTES, vol. v, p. 50, where he explains it as "=Fr. en+dorés=gilded." Although *endorrede* ("Awntyrs of Arthure," l. 458) is in quite a different connection from that in which *endorde* is used in "Pearl," still it is probably the same word. Compare further *darielles endordide* ("Morte Arthure," l. 199), in which there is reduplication of the past participial ending, the meaning remaining, however, quite clear.

Spornande (31.3) does not, I think, mean 'rushing,' but 'stumbling,' 'going wrong,' 'recalcitrant'; see the examples in the Bradley-Stratmann Dictionary, and more especially the sense of this passage.

The following errata have been noticed: The numbering of stanza 39 is omitted. 79.3: *on e*: a misprint for *fonde*, which Morris has(?). 87.4: for *patez* read *platez*.

In the notes the following need correction : 5.5: for 85. 5, 9 read 89. 5, 9. 10. 7: for 11. 8 read 11. 5. 12. 10: for 488 read 48. 8(?). 13. 7: for Gawain 2488 read Gawain 488. 14. 7: "cp. note 14. 5"—there is none: 17. 11(?). 40. 7: for 70. 12 read 71-2. 12(?). For 47. 4 read 47. 5.

A review of "Pearl" would be incomplete without mentioning the Pre-Raphaelite allegorical frontispiece by Mr. Holman Hunt, and the exquisite prefatory quatrain by the poet laureate with which Mr. Gollancz has enriched his beautiful and valuable edition.

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CORRESPONDENCE.

POPULAR ETYMOLOGY.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Is the following instance of 'popular etymology' familiar to the readers of MOD. LANG. NOTES? On the marshes here is gathered the plant samphire, used for greens. Locally, however, only very few know or use the proper name, but it is always referred to as "sand fire." I might perhaps also mention that the farmers rarely say "marsh," but almost always 'mash,' with a very flat *a*.

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CORRECTION.

In the last (May) number of MOD. LANG. NOTES, col. 315, l. 7: for *strong* read *strange*. *ibid.*, l. 18, insert *not* before *be*.

BRIEF MENTION.

In October of last year the new Danish Minister of Culture, Goos, appointed a commission consisting of representatives of the different classes of schools, to consider the subject of orthography. The rules of spelling published in 1889, during the ministry of Scavenius, have not won general approval, special opposition to them having been expressed by editors and authors. The commission is instructed to examine these rules with a view to modifying or entirely changing the most objectionable features, if this seem desirable. At present there are almost as many systems of orthography as there are religious sects in America. The commission is especially warned to proceed as cautiously as possible and to make only such suggestions as give

promise of real improvement. There is every reason to suppose that the most radical of Scavenius' changes will be suppressed and many of the claims of the so-called 'Literary Orthography' recognized.

From W. R. Jenkins (New York. Boston: Schoenhof) we receive new publications in each of his series. The first is a short comedy 'Bouderie,' in one act, by Maurice Lecomte, who evidently is a resident of New York.—The second is no. 17 of *Contes choisis* and is taken up with one story, 'le Chant du cygne,' by Georges Ohnet, rather melancholy in its tone.—The third is an addition to the *Romans choisis*, of which it makes no. 19. It is a product of the *Prix Montyon*, and, notwithstanding that fact, is a bright love-story. The title is 'Mon oncle et mon curé,' and the author Jean de la Brète, of whom we know nothing, but suspect the name represents a pseudonym. The novel is a decided improvement in interest and style over its predecessor in the series.

Ginn & Co. send us three reprints of French texts published under the supervision of Prof. Bôcher of Harvard. They are Moilère's 'Misanthrope,' reproduced from the edition of 1667, Racine's 'Andromaque,' from that of 1697, and Montaigne's 'De l'Institution des enfants,' from the original text of 1580. These literal reproductions are of much service to advanced students of the language and syntax, and we hope to see their number increased, particularly from among the authors of the sixteenth century and of the first four decades of the seventeenth. The series to which these texts belong has been named the *International Modern Language Series*.

Belonging to the same series are two annotated texts, 'la Famille de Germandre,' by George Sand, edited by Augusta C. Kimball, and Erckmann-Chatrian's 'Madame Thérèse' with notice and notes by George W. Rollins. In the first named, the editor has followed the extreme of placing the burden of translation on the student. This plan is preferable to excessive annotation, but thirty notes for one hundred and six pages of text are far too few. They are not sufficient to justify editing.—'Madame Thérèse,' on the other hand, is judiciously and ably edited. There are but two notes in it which might be profitably changed, and they are of an historical bearing. The origin of the French flag is not as indicated on page 21, note 2 (see Chénel: 'Dictionnaire des Institutions'); and Provence (note 2, page 159) is but a small part, and perhaps not the most prolific, of the country of the Troubadours.

D. C. Heath & Co. have increased their French texts by the publication of Racine's 'Esther,' with introduction, notes and ap-